

Princess Gowns for August Days

IN August there is, or should be by rights, a decided change in the weather. With the longer nights there are certainly much cooler days and consequently there is more opportunity to wear rather heavier gowns in the afternoon than was possible in July, and now the linen and silk gowns come into prominence, while the lace trimmed costumes and those made with the lace coats are seen to the greatest advantage. Even when gowns made with coats are not worn with the coats, it is well to have the wraps at hand so they can be donned if there is any change in the weather, and it is a great question whether they really look smarter with or without the coats. The linen and the pongee gowns are fascinating, especially the white ones. Those made with the waists, coats and skirts all to match are the smartest. The waist must be trimmed with embroidery or lace or embroidered—the latter the smartest of all—the embroidery in heavy white thread and with raised design, or if with lace, with the lace in appliqué rather than entredoux. Skirts and coats are smartest when untrimmed, made short to clear the ground well, with some extra fullness at each seam put in around the foot so there is a good flare; the coat plain, without a collar or with a lace or embroidered collar that is round at the back and in front has long, square tabs. The coat can either be fastened with fancy buttons of white pearl with a thread of gold in the centre or with small white buttons. These coats are tight fitting both in front and back, but so cleverly cut that there is a straight line in front, instead of the ugly curve in that marks the garment as old style.

There are, in sharp contrast to these coats, quite a number made in perfectly loose effect—an exaggerated box coat. Others have a straight back, only shaped in at the side seams, and the front quite straight, with a turned over collar faced with lace or embroidery, or without any collar at all, just the effect of a collar being given by the embroidery on the material. White continues to be the favorite color, and white tulle silk and white pongee as well as linen and pique are immensely fashionable. They are very neat and trim, these costumes, and all on the expensive order, but most suitable for this time of year, as are also the ones made on the same design but of light weight serge or cloth.

The one color India silks are this year exclusively fashionable, for they have not been made up excepting by rather conservative dressmakers. In black they are especially good with a tiny polka dot same color, trimmed with bands of narrow black velvet ribbon and with yokes and deep cuffs of black lace over white. They are simple and are made in skirt and waist to match, not with the coat. The plain black coat is considered to be the smartest with them.

This season having been unusually cool there has been a fine opportunity for dressmakers to turn out a style of summer gown that they particularly like to make. They are of most elaborate muslins and laces, but made up over silk linings, fitted and boned, and precisely on the lines of winter clothes, excepting that the material is thinner. The unlined lace and batiste gowns have been for the last three or four seasons most exquisite as to workmanship, most dainty as to effect and ex-

ceedingly smart, but they have been very hard for dressmakers to turn out satisfactorily according to their ideas, and certainly in thin materials it is difficult to get as good a fit. Of course there have been the silk underbodies, made in princess style, over which may be worn any sort of thin gown, but still these are not the same as the fitted silk lined summer frocks, and now the most exquisite of this kind are worn. A most charming gown of yellow batiste is made up over a pale yellow silk lining. The skirt is embroidered with deep ruffles of lace. The shade of yellow lace as well. There is a long coat or double skirt effect, the bottom of which is outlined in large leaves and yellow daisies done in lace and embroidery. The waist itself has some of the embroidery at the back and a great deal in front, with wide flowing sleeves, on which is more of the embroidery and which are finished with deep ruffles of lace. The shade of silk is just a tone deeper than the batiste and somehow seems to give substance to it. In cream white over a pale blue or



CREAM COLORED JAPANESE SILK CHANTILLY LACE

pink silk is another charming frock, embroidered on the batiste with daisies and outlined with lace, while still another is made of liberty gown of pale pink over a



CREAM COLORED CANVAS WITH PASTEL SILK EMBROIDERIES

deeper pink lining. The upper part of the skirt is a mass of shirring and the lower part of the waist is shirred to correspond, giving the effect of a princess gown, although in reality it is made in two pieces. There is an unlined lace yoke, deep lace ruffles over the top of the sleeves and a deep border around the entire skirt of embroidered lace, while on the lace ruffles of the sleeves are embroidered pink roses in chiffon.

Now is the time to see the accordion plaited gowns again. The veillings, which were rather heavy for midsummer, are exactly right for this time of year, and most charming are they in effect. One favorite style is in a pale blue veiling, with two bands of guipure lace. A short bolero jacket effect, also with the bands of lace, has the lower part of the jacket with the plaits pressed out and hanging in blouse fashion over a deep pointed bodice of blue liberty satin, fastened with three rhinestone buttons. There is a collar made of the band of embroidery, tied with the nar-

row pale blue liberty satin and finished with blue tassels.

The heavier weaves of veiling that are almost like canvas are extremely smart at present and are made up in light tan, gray or white. They are extremely simple in design, with a plain skirt and waist and only a deep collar of lace, the same color from which hang little tassels, also of the same color, while a belt of lace has tabs in the back that are also finished with tassels. In the tan this is a charming gown, very useful, and can be made up either over silk or one of the new linings that are so effective and so fashionable at present. The plaited pongee gowns are not as smart as they were. The heavier pongee is more used now in the coat and skirt costumes, which are extremely smart and very useful. Liberty gauze is more fashionable for the moment in the plaited gowns or in the shirred ones. The trouble is that it is rather too fancy a material for day wear. It seems more suitable for evening gowns, but nevertheless the material is recognized as suitable for day wear as well, and consequently is made up exactly as though intended for a ball gown, excepting that the waist is cut high instead of low. White, pale pink, pale blue and very pale gray are the best color in this material, and the trimmings of lace or embroidered mousseline de soie are the ones considered the most suitable.

As is usual at this time of the year a number of most eccentric fashions make their appearance. These are the ones which are sent out almost as feelers for what will do for the winter styles. Just at present the exaggerated sloping shoulders or the very wide shoulders are attempted in the heavier materials. A gown of light weight biscuit colored cloth has a skirt in side plaits, with a wide band of guipure lace, dyed the same color. There is a coat which has an attached skirt in deep plaits, the upper part trimmed to look as though it were partly bolero, but the odd part of the costume consists in the side plaits, which start from the top of the collar and go without any break to below the elbow, in a sort of winglike appearance, securing by this means a most extraordinarily long sloping shoulder. This style will be seen on some of the first winter gowns, but it takes a very strange figure to be able to wear it satisfactorily. The deep shoulder cape, that prevents any action of the arms, is also seen in the newest light wool frocks, either the one shoulder cape or the two, three or four, it does not seem to matter how many.



LONGEE COAT BROADCLOTH SKIRT

WHITE BROADCLOTH WITH BLACK VELVET

Suggestions for Home Millinery

IT was the Rev. Dr. Newell Dwight Halls who announced from the Plymouth Church pulpit: "We are not yet very far removed from the savage, because woman thinks she can make herself more beautiful by wringing the necks of two birds and setting their feathers in her hat, cooking them forward in the spring and backward in the autumn."

Happy, notwithstanding, is the woman who has the knack of "cooking" her own feathers, for she has a decided advantage over the less capable sister who can never achieve a new head covering without a great outlay of money or constant recourse to Mme. Milliner.

Among the practical hints given her classes by a well known teacher of millinery in Brooklyn the following may be commended to those who would like to renovate their hats, but don't know how to go about it. "If you want to freshen the crown of a straw hat," says this woman, who knows, "heat a good steel faced flat iron and turn it upside down in anything that will hold it in position—a grape basket, in pail or basin. Over it lay a damp cloth and this place the crown of your hat upside down. Then with a clean whisk broom brush around the inside of the crown, bringing it into shape. This must be done quickly, as it gets into shape easily, and too much steaming overdoes the matter, and makes its last state worse than the first. Next turn the crown of the hat sideways on the covered iron and, revolving it with one hand, whisk the inside of the side crown with the other. Then take the brim and shape that, turning it up at one side, bending in whatever shape is desired, manipulating deftly with the whisk on one side and the iron and damp cloth on the other. If you want to clean a white hat, do it with borax and lemon, scrubbing well with a nail brush—this before shaping. For black hats, chip velvet will wash, using any good soap and water; then steam. The best velvet is better than silk velvet, so far as durability and keeping in order are concerned, for making or trimming hats. Rain will not spoil a good quality of velvet, as a hole steaming will make it as good as new, while a few drops of water on silk

velvet make little indentations, hard to remove. Hats should be brushed every time they have been worn before putting away, to keep the dust from grinding in. Artificial flowers, drooping and crushed, may be brightened and freshened by shaking for ten minutes in the steam from a boiling tea kettle as it passes through the spout. Ostich feathers respond to the same treatment. Artificial leaves may be laid on the reversed hot iron, covered with the damp cloth, and whisked, but this is a very delicate operation, requiring quickness of touch. A good quality of ribbon makes the most durable and consequently the cheapest of all hat trimmings, standing the moisture of the sea or the flying dust of city streets or country driving better than flowers, feathers or lace. Good qualities of ribbon or silk will always wash, though this is not necessary unless they are badly soiled. To freshen and stiffen them, spread on a marble slab or a smooth, unvarnished board table, saturate with water and whisk out smooth with a broom brush. Leave on the slab until dry. Net or black lace may be renovated by winding smoothly around a bottle or tin baking can from which the paper label has been removed, then steaming over the tea kettle. To renovate old black thread or French laces, dip into an infusion of weak green tea, then spread out upon several thicknesses of newspapers laid upon the ironing board or other flat surface.

Pick out each little point or scallop with a pin, cover the lace with sheets of newspaper and put a flat weight on, allowing it to remain twenty-four hours. Fine white laces, ribbons and silks may be freshened and cleaned with powdered magnesia, or if not too badly soiled, with hot flour, taking care that it is not browned in the heating. Sprinkle the magnesia or flour upon a smooth sheet of wrapping paper, lay the silk or lace on it and sprinkle more magnesia over it. Cover with another sheet of paper, place a book or some light weight on top and let it remain several days. Scorch on silk can be removed in the same way. Take up, shake well and brush with a soft brush. For laces that require stiffening rinse in a pint of water in which gum arabic the size of a pea is dissolved, roll about a bottle and pull or pat with a soft towel until dry.

If straw is to be renewed, unpick, roll up in a damp towel until soft, then sew and shape.

If you want to cut net or chiffon in strips or get straight lines for shirring take a large sheet of smooth manilla or white paper, and with a ruler draw parallel lines across the sheet as far apart as you want the strips of lace or muslin. Lay the fabric over the paper, basting or pinning evenly, and cut in strips, or use colored cotton to mark the lines for shirring.

Steel ornaments may be made as good as new by a good scrubbing in hot soap suds, using a nail brush to reach the interstices.

Just what will be the outcome of these new styles remains to be seen, but they will certainly attract attention by their novelty. A. T. ASHMORE.

Stiquette's Edicts.

I have received cards of which the enclosed are copies. Will you kindly inform me the meaning of the letters P. P. C. in the lower left corner of the cards? J. B.

The letters P. P. C. signify to bid good-bye or to say farewell. They are French and an abbreviation of "vous prendrez congé."

Is it still proper to leave a card for each person called upon? Also, should you give information in reference to leaving your husband's card in a call upon friends he is not acquainted with; also in instances where he has met the lady? He should I always leave one of his cards with mine? F. D.

Yes, it is fashionable to leave cards for each person in the house where you call, and your husband's card must be left with your own without reference to whether he is personally acquainted with the people or not.

Will you kindly inform me the correct thing to write on a card to be placed on the table at a luncheon given by us to my sister-in-law on her approaching wedding? B. C. F.

You may use a decorated or a plain card, as you prefer, on which is written the name of the guest.

A gentleman who is about to visit another city has asked me for a letter of introduction to a friend living there. Will you kindly give me the proper wording of such a letter? Also how should the envelope be addressed, and should it be left open? JOHN L.

The envelope should be addressed to the person to whom the letter is written, but if it is to be taken by the person who wishes the introduction, then it must be left open. The form of the letter is a very simple one. "My Dear Mr. —:—May I have the pleasure of introducing to you Mr. —, whom I have known for some years and who is a personal friend of mine? He wishes to see you in reference to a certain matter." Or if it is simply a social acquaintance that is desired you should omit the latter sentence and say:—"I hope he will have the pleasure of seeing you, for I feel sure that you two people would be congenial. Yours truly."

An invitation is received to a formal reception asking for a reply by a certain date. Should this be acknowledged by sending card and writing the word "regrets" or "acceptance" as the case may be, or just the card? If sent to Mr. and Mrs. —, should each card be signed by both? An announcement of a wedding sent to Mr. and Mrs. — and family. Should this be an acknowledgment of a wedding? An invitation to a wedding. Should you just send an acknowledgment? C. W. T.

A formal invitation always requires a formal answer. If it is for a reception the answer should be couched in the same terms as the acceptance of a dinner invitation. For instance, Mrs. So and So accepts (or regrets that she cannot accept) the invitation of Mr. and Mrs. Such and Such, and the date. A card is not sufficient to send in return. Announcement cards do not require any acknowledgment. An invitation to a wedding requires the sending of cards to the bride and bridegroom and also to the parents or friends in whose name the invitation is sent out.

Will you kindly say if it is proper to seat the boxes of shad in the middle of the table with the fork, or to separate them on the plate? N. QUERER.

The bones of the shad, or, indeed, of any kind of fish, should be separated with the fork on the plate.

Is it proper for a young lady to go on a vacation with a young gentleman to whom she is engaged if they are chaperoned by a friend or two of the parties? DAILY.

It would not be good form for a young lady to go off on a trip with a young gentleman, even if she was engaged to him, unless the chaperon of the party were her mother.

J. A. C.—There is no necessity for you to send a wedding present unless you desire so to do, and in that case something you have made yourself would be better than anything you could buy.

Will you kindly inform me if the receipt of a visiting card by mail is equivalent to an invitation? STRANGER.

If there is anything written on the visiting card giving the date of the entertainment it is as much of an invitation as though it were a formally worded one. This year it has been much more the fashion than ever before to send invitations for card parties or informal receptions by means of the visiting card instead of the note. The receipt of a card sent by a stranger in a city to an acquaintance in that city implies that he or she will be glad to receive visitors.

o Gaze a Sa n i nish to Ve qet.

If you have old silk velvet that you wish to turn into the fashionable panne or satin antique use a good steel faced iron perfectly clean and smooth on both sides and face. Heat the iron but moderately. Spread the velvet face upward on a clean ironing board and smooth it with the iron, taking great pains to press the right way the nap, as it must be ironed the way the nap lies best. Keep the iron moving all the time. If allowed to stand at all it leaves an ineffaceable mark.

After going over the entire surface of the dry velvet, ironing always in the same direction, steam thoroughly, then go over it the second time. You cannot press too much, provided you always keep the iron moving with a heavy, even stroke. This treatment transforms old velvet into the fashionable, shimmering panne.

Crêpe de Chine, chiffon and mousseline de soie may be washed in a strong lather of good white soap and lukewarm water. Soak for a few moments, then pass gently back and forth through the fingers until thoroughly clean and rinse in cold water until quite clear. Dissolve a quarter of a teaspoonful of gum arabic in a half cup of water, add a few drops of white vinegar and immerse the muslin, and pat to press the water out. Iron with a rather cool iron on the wrong side, with two or three thicknesses of tissue paper laid over the goods. EMMA PADDOCK TELFORD.

Iced Peaches and Cream.—Peel and slice peaches as will be desired, sprinkle well with sugar, mix through them some whipped cream having in it a few drops of brandy and put into a mould. Pack this mould in ice and salt for an hour or so before serving.

Fashions for the Little Ones



WHITE is, of course, the most attractive and most becoming color for children's wear and the most fashionable at the present moment. The fancy for dressing children entirely in white still maintains its popularity. The short white socks and the white shoes look deliciously cool, while the little frocks made either of light weight linen embroidered by hand on the linen itself, or of the finest organdy or lawn, made with short sleeves, are fashionable both for very young and rather older children. The white pique and white duck frocks are all made with the long lines—that is, with the plaits and the long waisted effect, and the belt of leather or pique belted down in front, a ruffle, quite scant and cut on the bias, around the shoulders, and the short sleeves finished with a ruffle. Of course, with this style of garment—for it is all in one—there can be a yoke of lace and embroidery or muslin and lace, and when it is not possible for a child to wear low neck and short sleeves, as is often the case, there can be sleeves of the material to match the frock, and also a yoke or chemise, of the material as well.

The extravagance of the age is so omnipresent that it is nothing unusual to see so much expense put upon the clothes

ship is quite possibly of home manufacture.

Florence dimity is fashionable for children's frocks, and there are a number of different patterns to choose from that are very dainty and most suitable. The clusters of pink rosebuds or small flowers on a solid ground of white or light yellow are exceedingly youthful in appearance and dainty in coloring. These do not require a great deal of trimming—two or three tucks of graduated size and a ruffle around the shoulders edged with narrow lace and puffed elbow sleeves and a guimpe of muslin and lace, or, if so desired, the frock made high necked and with a guimpe effect. As a rule, the fancy materials, especially the flowered muslins, are all made in the guimpe effect, and it is the heavier materials, like pique and linen, that are made with the long waisted fashion, or rather in the old one design, with three plaits front and back, or with one broad box plait, and on either side of the box plait three side plaits. This both in front and back.

It is just as fashionable for boys to dress in white as for girls, and white suits made in sailor design, with the long trousers and the sailor blouse, are exceedingly becoming, and look so cool and are so cool. Until a boy is old enough to put on the hideous regulation chevrot suit, the sailor style of dress is much the best, either the short or long trousers, with the square collar of white duck or linen made so that it can be taken off and washed without the whole suit being done up. The first suit that a boy wears is made on the Russian plan, with the long



blouse and the short, full knickerbockers. This style is made in all white materials, and when worn with short socks and white or tan shoes is delightfully cool and becoming. For everyday wear the colored linens and ducks or even the striped galizes are excellent and exceedingly inexpensive, and these materials can be used for either style of suit.